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Playing Cards in the ROM

High Victorian Style

Elegance in Clay

ROTUNDA

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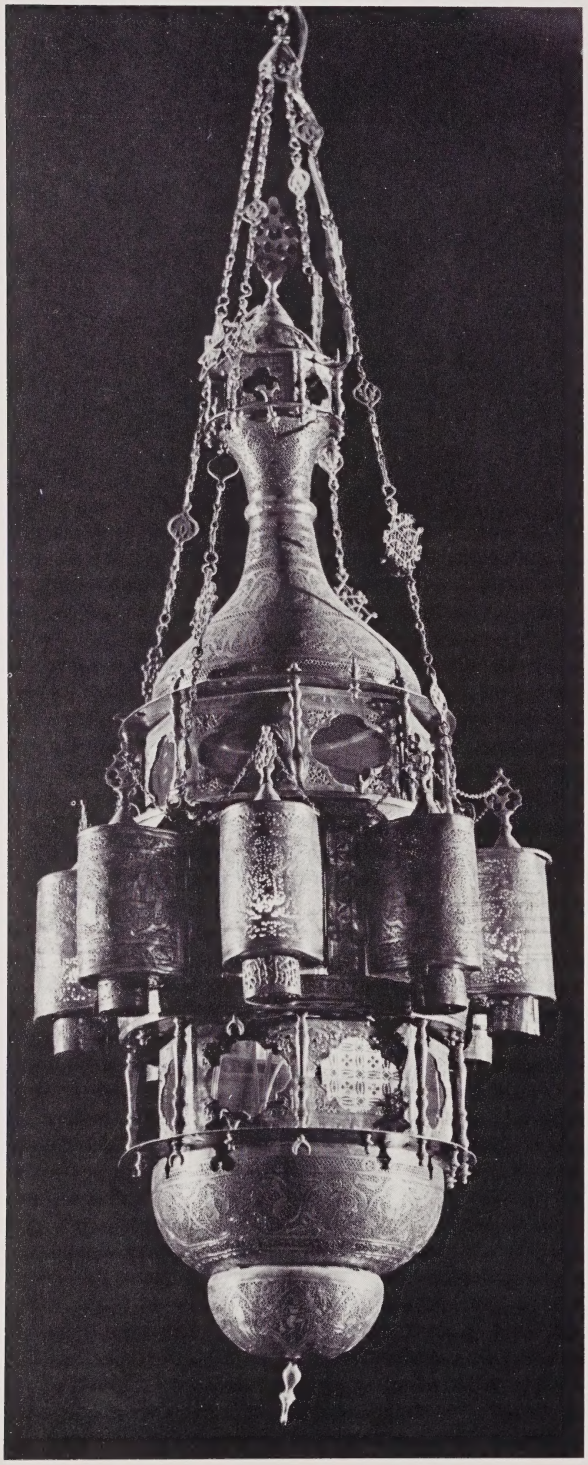


On A Lamp Illuminated

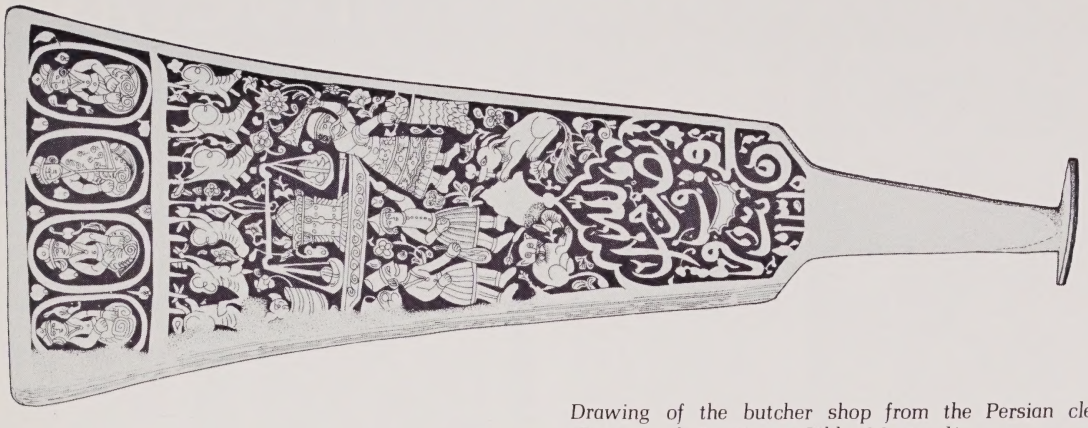
Lisa Golombek

Most visitors to the Islamic Gallery on the third floor pass through the archway without noticing the large brass lamp, dimly lit, suspended in the darkness beyond. When it was hung there in 1969 it was not intended to be "seen", but was to play a minor role in the total effect of the gallery. The gallery simulates the interior of a mosque or house in the Near East, where enclosed space serves as a shelter and refuge from an unrelenting sun.

Before finding its way into the Islamic Gallery, the lamp occupied a corner of what were then the very cramped quarters of the new West Asian Department. Some 135 cm high, it was too large for storing in our cabinets. The only alternative was to display it in the gallery. At that time it seemed unworthy of display because it did not fit into any of the known categories of Islamic metalwork. Although it could not be dated with certainty, it had a rather modern look.

Yet it is an interesting contraption, composed of many parts. Around the eight-sided drum in the centre are hinged receptacles for the oil-lamps or candles. Above and below the drum are collars of coloured glass, and the whole is entirely covered with engraved figures. There are princes enthroned, hunting and combat scenes, and astrological and mythological beings. These last include very Egyptian-looking sphinxes, men with animal heads dancing, and a headless man with a face depicted on his chest. Some of these oddities were no doubt inspired by the very popular treatises on the "Wonders of the World". All of these images were quite common on Islamic metalwork of earlier periods, but the very flat, often childlike rendering of the figures suggested that the lamp was a rather late product of folk art.

When the plans for the new Islamic Gallery were being formulated, it was decided to hang the lamp. The lamp would lend atmosphere to the room without being too obtrusive. This neat solution would also take care of



Drawing of the butcher shop from the Persian cleaver. (Property of Mrs. Nancy Gibbs, Montreal.)

the storage problem. When the time came to make its label however, we ran into a snag. No one had ever recorded its existence! It had been around so long that it did not even have an acquisition number.

The lamp was not alone in this obscurity. Several other brass objects bearing engraved figures in the same folk style were found in the collection. These did have proper records, but no one had been so bold as to venture an identification. Here was a whole category of Islamic metalwork about which nothing was known.

It was therefore an exciting event last year when the key to the identification of the entire group appeared in the form of a cast-iron butcher's cleaver. It belongs to Mrs. Nancy Gibbs of Montreal, daughter of Francis Logan Galbraith and the late Charlotte Mens Galbraith, who have recently loaned their important collection of Persian art to the Museum. The cleaver is engraved on both sides with extraordinary scenes in a style similar to that of the lamp. One side shows a celebration with dancers, musicians, and the banqueters. The other shows the butcher himself using the cleaver in the setting of his shop. Above hang the carcasses of sheep and a pair of scales. Below customers wait, and a dog and cat make away with the scraps. Under the scene is inscribed "Victory from Allah and Imminent Success". The inscription on the reverse, in the same vein, is the first verse of the Quranic Surah of Victory (49:1). The date follows: 1897-98 A.D.

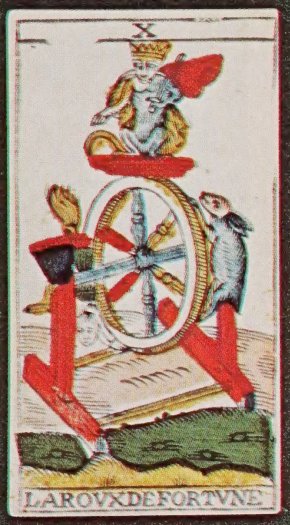
What a remarkable tool for the simple task of carving up carcasses! Its scenes are very detailed, the inscriptions speak of "victory", and the butcher himself appears in a patterned skirt, no doubt his finery. Could this have been a cleaver reserved for ceremonial purposes? A likely occasion might have been the Great Festival (Id al-Adha), celebrated on the tenth day of the Muslim month Dhu'l-Hijja by the sacrifice of a sheep or camel. On such a day each person would be dressed in his best clothes and the butcher would certainly have had an important role to play. As for the curious inscriptions wishing "victory" to the owner, it was not uncommon for this festival of the sacrifice to be likened to a military victory. The following verses come from a silver jug made for a Persian prince some 900 years earlier:

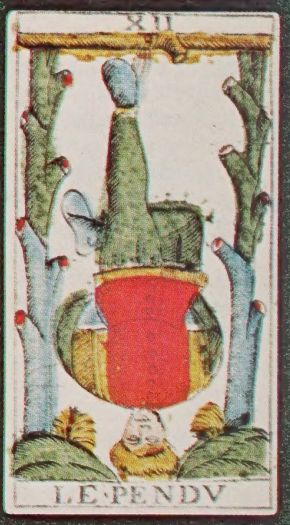
> *Rejoice on the occasion of the past festival of the breaking of the fast and the one of the sacrifice,*
> *And may this day bring you happiness and success!*
> *With your sword cut the neck of the enemies of the Buyids together with the victims* (i.e., the sacrificial animals)....

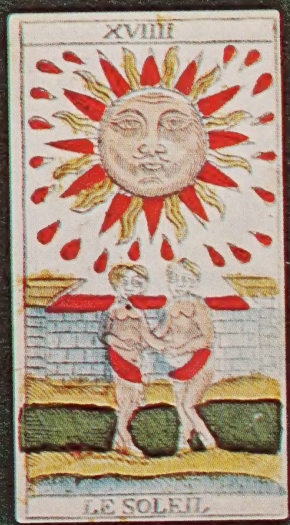
The Quranic "Victory" verse which appears on the cleaver is therefore appropriate for the festival it commemorates.

The cleaver, in addition to being an object of interest in itself, allows us to date the lamp and the related group of metalwork to ca. 1900 and to ascribe them to Iran. But if the cleaver was made for a special occasion, what about the lamp? Its figural decoration makes it inappropriate for a mosque, for while the religion of Islam did not prevent individuals from having images of living things, it did forbid such images in the mosque and on mosque furnishings. For what purpose could so large a lamp have been made if not for a mosque? Although its inscriptions are not intelligible, its imagery comes from the traditional Islamic symbolism for expressing good wishes and happiness. Such a chandelier, we concluded, would have been appropriate for the hall of a well-to-do home or a public tea-house, or perhaps for a special occasion, such as a wedding. In some parts of the Islamic world large chandeliers illuminated the streets outside the bridegroom's house several days before the wedding, and perhaps our lamp once had its place in such a festive scene.

The Devil's Invention







Playing Cards in the ROM

Trump cards from the 18th-century French Tarot pack described on page 7.

L. Cselenyi

A wooden box designed to hold six packs of cards for Minchiate, a Florentine game. Italian, 18th century.

In the ROM collection of European prints and graphics is a small collection of European playing cards. Though they are few in number, an entire history could be written on their interpretative value and their function in human society.

The first appearance of playing cards in Europe was noted by a German monk, Johannes, who stated in a sermon written in Basle that "The game of cards has come to us this year, viz., the year of our Lord MCCCLXXVII". Attitudes toward this new entertainment were decidedly mixed. Forty-six years later St. Bernard of Siena declared that playing cards were the invention of the devil, but this opinion only seemed to enhance their popularity. John Northbrooke, an Elizabethan Puritan, expressed his opinion in a treatise against gambling and theatre-going that playing cards were invented by the devil, "that he might the easier bring in idolaterie among men".

Despite these fiery outbursts, playing cards became one of the most common forms of entertainment all over Europe, from royal courts to the poorest homes. Some tragedies may indeed have had their roots in the devil's invention, but I suspect that card parties through the years have been the cause of far more warmth and good cheer than of sin.

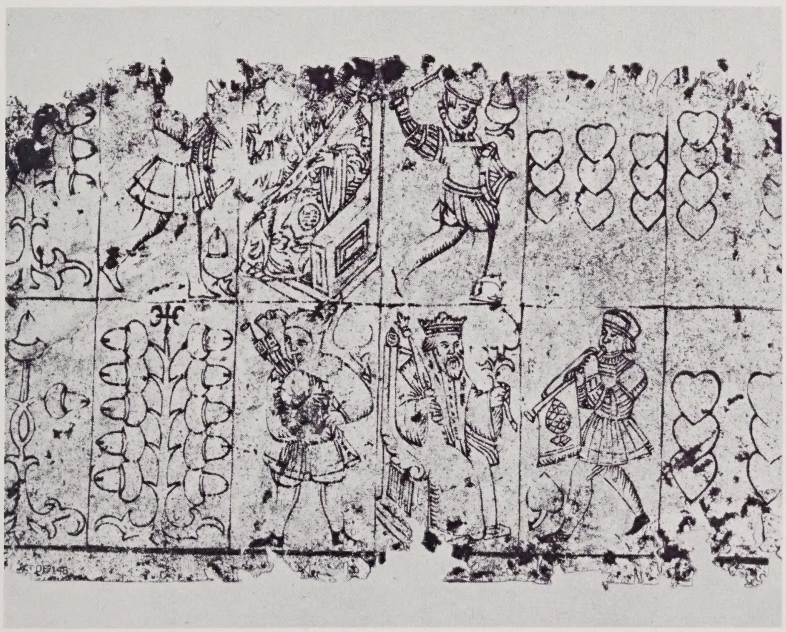
We do not know what inspired kings, emperors, and their courts to flock to the tables, but we do know that the first three packs of playing cards were painted for Charles VI of France in 1392. Seventeen cards in

the Bibliothèque Nationale in Paris that are said to be survivals of these are probably 15th-century copies; nevertheless, they illustrate a few facts important to the history of playing cards. The work of a miniaturist, they reveal not only the technique of their manufacture, but also the artistic influences on contemporary style and taste; these particular cards were influenced by Italian painting. They include the first type of trump cards, of which there were twenty-two (in French *Atouts*, in Italian *Attuti, Trionfi*, or *Tarocchi*). With fifty-six other cards (fourteen to a suit) the complete pack numbered seventy-eight cards. There were also packs of sixty-two or ninety-seven cards for Tarot, as this early European game was called.

Though the ROM Tarot cards, of 18th-century French and Italian origin, are not the finest products of the card maker, they do represent the classical prototypes. A French pack of seventy-eight cards, of the latter half of the 18th century (pages 4-5), has an inscription on the Two of Cups that reads "Taros Fin de H. Beaufore, à Strasbourg". The trump cards in this block-printed and roughly coloured pack are designed slightly differently from the usual Tarot trumps. On the Two of Trumps the figure of Juno replaces the traditional "La Papesse", while Jupiter replaces "Le Pape" on the Five, a change made by the southern French makers. The cards are typically large in size (12.2 x 6.6 cm) and include twenty-two trumps and fifty-six numeral cards, like the Venetian Tarocchi. The four suits are the traditional Swords (spade), Cups (coppe), Coins (danari), and Clubs (bastoni), each with four court cards: the King (re), Knight (cavallo), Knave (fante), and Queen (regina). The suits represent the four ranks of society: swords or spades the aristocracy, cups or hearts the clergy, coins or diamonds the merchant class, and clubs the peasantry. The trumps were probably given symbolic interpretations in fortune-telling, for which the packs of seventy-eight or ninety-seven Tarot cards were frequently used.

Scholarly interpretations of Tarot symbolism are still hypothetical. Except for the Two and the Five, the titles of the trumps in the ROM pack are the usual ones: 1. The Mountebank; 2. Juno; 3. The Empress; 4. The Emperor; 5. Jupiter; 6. The Lovers; 7. The Charioteer; 8. Justice; 9. The Hermit; 10. The Wheel of Fortune; 11. Force; 12. The Hanged Man; 13. Death; 14. Temperance; 15. The Devil; 16. The Hospital; 17. The Star; 18. The Moon; 19. The Sun; 20. Judgment; 21. The World; and the unnumbered extra card called "The Fool".

The Florentine game of Minchiate is represented in the ROM collection by four complete packs of ninety-seven cards; there are also a few single cards and three incomplete packs. Probably made in Florence in the 18th century, they are woodblock printed and very roughly hand-coloured, and much smaller than our Strasbourg pack, varying between 10 and 10.2 cm in height and 5.5 and 5.6 cm in width. On these cards the back paper is folded over the face to form a border. Two of the packs have backs embellished with a small blue fleur-de-lis ornament, while the rest have fanciful uncoloured printed designs. On the back of one pack is the figure of Andromeda above the word ETRURIA, while another pack shows a man and a butterfly by a stream with a fish in it, also above the word ETRURIA. Another has a Buddha-like figure seated on top of a cup, with the word FORTUNA below. These highly individualized designs on the backs of the cards clearly dis-



This 16th-century proof sheet of German cards includes a Fool playing the bagpipes and a Knave blowing a field trumpet.

Right: Some restored and unrestored playing cards. Top row, left to right: Knave of Cups from an Italian Trappola pack, late 16th–early 17th century (before restoration); a German King of Leaves from the 17th century (restored); and a French Knave of Spades, c. 1700 (before restoration). Bottom row: cards from the Italian Minchiate packs.

Below: These English court cards show interesting variations in design. In the bottom row are cards from a modern pack. In the top row are two Kings and a Jack dating from the late 18th century; the two Queens are from the early 19th century.

tinguish one pack from another and are an important aid in identification.

The Florentine game of Minchiate resembles the Venetian game of Tarocchi. With the exception of the Hospital or House of God, it includes all the Tarot trumps, as well as some others. The additional cards are the three Virtues, Faith, Hope, and Charity; one of the Cardinal Virtues, Prudence; the Four Elements; and the twelve signs of the Zodiac. The complete pack totals ninety-seven cards. The game of Tarot was well known in Italy, south and southeast France, Switzerland, and the area that formed Austria-Hungary, but these cards do not seem to have been used in England.

Besides the Tarot packs, the ROM collection contains interesting examples of European four-suit packs of the type in use since the 14th century. The Italian and Spanish Swords, Cups, Coins, and Staves are the equivalent of the English Spades, Hearts, Diamonds, and Clubs; the French Piques, Coeurs, Carreaux, Trefles; and the German Acorns, Hearts, Hawk Bells, and Leaves. In Italy the court cards consisted of King, Queen, Knight, and Fante (Knave), while in Spain Queens were excluded from the pack. This is also true of early German packs, in which the court cards are the King, the Ober-Knecht (upper servant), and the Unter-Knecht (under servant, equivalent to the Spanish Sota, the French Valet, or the English Knave).

Incomplete recto sheets of German cards show some of these court cards, a Knave of Leaves, a Fool playing the bagpipes, and another Knave of Leaves blowing a field trumpet or clareta. The place of issue is uncertain, but the sheets probably date from the 16th century. These cards were used in the oldest German games, like Landsknecht and Karniffel, and the packs had fifty-two cards like those later used for Whist, Pharaoh, Boston, and so on. These sheets are uncut and uncoloured, but the woodblock fronts are well preserved. There are also two sheets of eighteen cards for an 18th-century German game which required a thirty-six card pack, all ready for colouring and cutting. On the throne of the King of Hearts is the maker's mark, an anchor with the initials M S. The Three, Four, and Five of each suit are omitted, while the Two (dous) takes the place of the Ace. The pip cards are decorated with pictures of domestic groups, landscapes, and flowers. The same pack was used for Trappola, a game originating in Italy, which became very popular over the whole card-playing world. The backs, already glued to the recto sheets, have a diaper pattern with a fleur-de-lis motif printed in black.

Another proof that woodblock printing was used in the making of playing cards is a Spanish block carved in two registers for printing the Two, Three, Four, and Five of Bastos (Clubs). A modern print from this block is clear enough to show a peculiarity of Spanish cards—the upper and lower borders of every card in Cups, Swords, and Clubs have respectively one, two, or three gaps. Contrary to modern practice, the pip cards were not numbered.

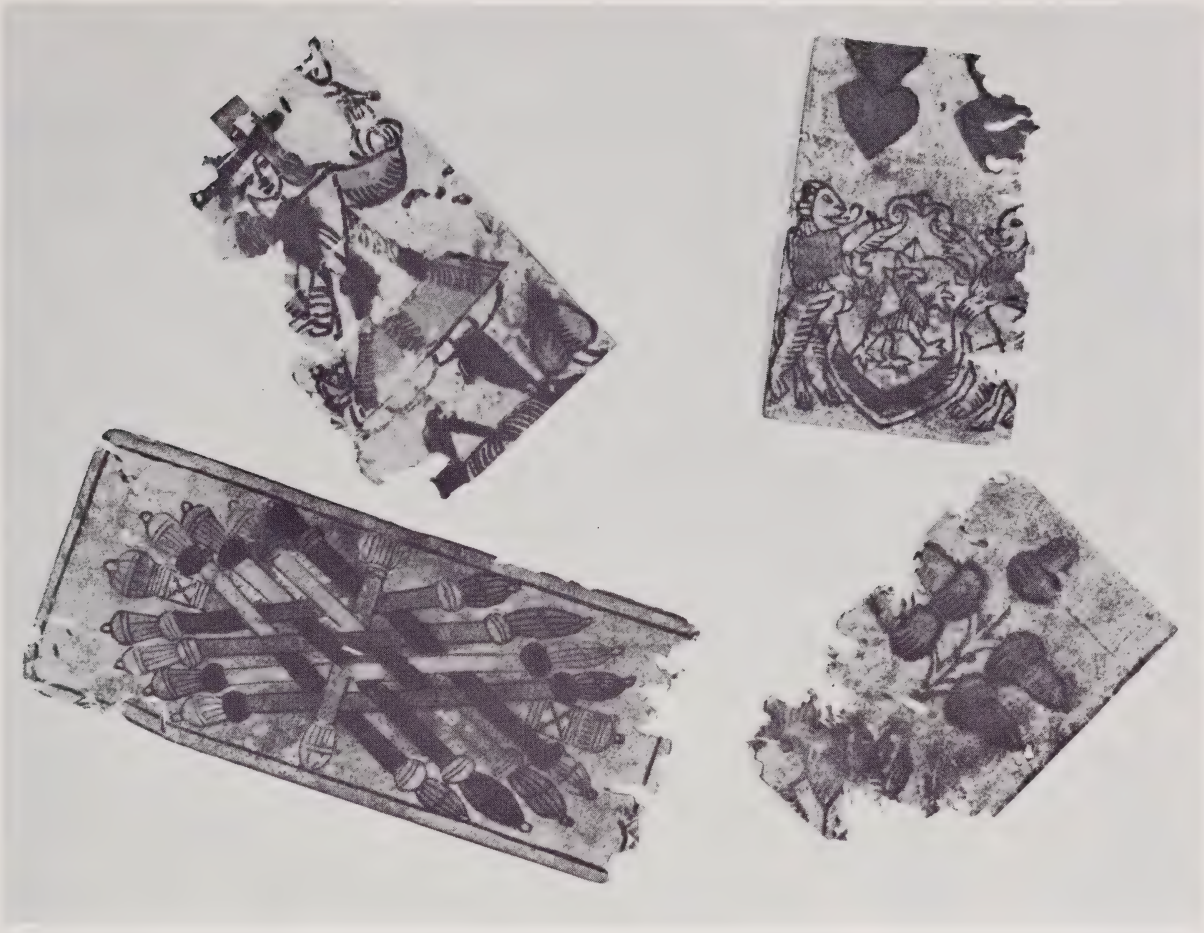
Through the centuries playing cards underwent subtle changes in design, and they often show distinctive regional peculiarities which are clues to their date and place of manufacture. The French Valet de

An 18th-century German sheet of court cards for the Trappola game, uncoloured and uncut.

Piques (Knave of Spades) of about 1700, illustrated on page 8, is no masterpiece, but the expression and even the shape of the suit mark are characteristic of the work of Lyons makers of about this time. In this card, the spots on the ermine exaggerate the peculiar broad design of the Knave's body, which detracts from the importance of the head. (Some earlier and later cards attempted to show true portraits of kings, queens, emperors, and other public figures.) The accentuated shoulder belt probably replaces a sword, such as can be seen on other contemporary cards.

A comparison of some English playing cards in the ROM collection demonstrates the way in which the original designs have been altered and stylized through the years. The earliest English workshops copied French patterns, particularly those of Rouen. Later court cards of various makers and dates sometimes show changes in design, but the basic features remain unchanged, and typically English. The illustration on page 8 shows, in the lower row, five court cards from a modern pack of fifty-two, manufactured by Goodall & Son, London. Three cards in the upper row, the King of Clubs, the King of Diamonds, and the Knave of Spades, are from an incomplete pack of fifty-two which probably dates from the very end of the 18th century. The Queen of Hearts and Queen of Spades at the right end of the row, also from an incomplete pack of fifty-two, date from the early 19th century, though their place of issue is uncertain.

Though the designs of all three packs are basically similar, certain differences are apparent. The Goodall design is faithful to the Bamford model of 1750, which was in turn based on the design of Rouen cards of 1567, while the two Queens clearly were modelled on the court cards from a pack made for George III. The three cards on the upper left show an attempt to use the designs freely, but the result reveals a misunderstanding of details of the originals, though some of the motifs are better preserved than in the Goodall double-ended modern cards. Good-



all's modern Knave of Spades, like the Knave in other English packs, holds a strange meaningless object instead of the original pikehead or halberd; and he has no feather in his hat, unlike the earliest known English Knave of Spades of 1675– 1700. The 18th-century Knave of Spades, on the other hand, has the pike and the feathered hat, but the designer has made the figure frontal, and the ornament of the left sleeve has become a shield.

Another interesting change in design can be seen on the King of Clubs. A characteristic of English packs is that only the King of Clubs holds the orb. The oldest English cards, of about 1650, show the King holding an orb bearing a cross in his right hand, and his robe ornamented with lis. The earliest English card makers, however, changed the cross on the orb to a fleur-de-lis. In modern packs like the Goodall one the lis motif has disappeared from the King's robe altogether, and the orb appears to float before him.

The modern King of Diamonds in the lower row is fairly true to the originals, the Rouen design of about 1567 and the Bamford design of about 1750; the same King in the 18th-century pack, on the other hand, is portrayed in the same odd frontal position as the Knave of Spades.

The 19th-century Queens in the upper row are marked with a sort of capital L stuck on at the upper left, intended to enable blind people to play. All the cards in this pack carry different marks for this purpose. This interesting marking was used before cards for the blind were developed in Germany in the 1880s by the printing of Braille dots beside the indices.

Above: Old playing cards during the restoration process.

Opposite page: A Spanish woodblock carved for printing the Two, Three, Four, and Five of Clubs.

Restoration of the fragile playing cards is a painstaking process. The front and back of this 16th-century card were separated (above), and then the dirt was carefully scraped off (below).

Playing cards in the ROM collection are maintained with the same intensive care as other prints and graphics, but special techniques must be used to preserve the rarest pieces, some of the 16th-century sheets and cards and some 17th-century examples. Playing cards usually consist of three separate parts: the core is thin cardboard, to which are attached the face and the back. In some earlier cards even the thin cardboard is omitted.

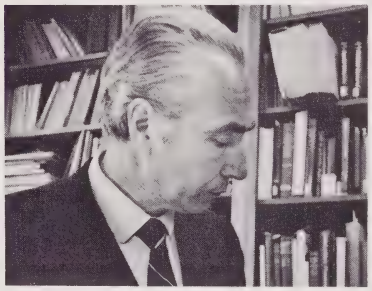
Much consultation was needed to decide on the best procedure for cicatrizing worm holes in the fragile material. The cards were taken apart under the careful supervision of Conservator David Dudley, who was guided by the opinion of an expert, Marilyn Wheeler, research chemist of the Analytical Research Services in Ottawa. Mr. Dudley and a group of Museology students started the conservation by removing the dirt and separating the fronts from the backs of the cards. Then they put the cards back together with a paper between the front and the back, which simultaneously strengthened the material and filled in missing or damaged areas. Even more complex will be the restoration of the 16th-century sheets of German cards which were removed from old book bindings. The ROM possesses two rare late 16th-century sheets which are related to the workshop or followers of Hans Bock of Vienna; on one of these the print of the embossed leather book cover is still visible.

The reason that such care is taken to preserve the ROM's playing cards is quite evident. Playing cards are an important chapter in the history of printed graphics, especially popular printed graphics. The rapid spread of playing cards was encouraged by the development of paper in Europe and by the development of woodblock printing. We know from prints by Dürer, Beham, and other masters represented in our collection to what brilliance this medium of artistic expression could be developed.

The most important artist in the development of playing cards was anonymous. Known as The Master of

A rare 16th-century German proof sheet of the Vienna type before restoration.

Ladislav Cselenyi, a former Director of the Slovak National Museum, was born in Slovakia in 1920. He studied at the Teachers' College and at the University of J.A. Komensky in Bratislava, earning degrees in music pedagogy and art history. He has written five historical novels and has composed short forms of music. Mr. Cselenyi came to Canada in 1966, and early in 1968 he joined the staff of the ROM, where he is presently Assistant Curator, European Department.



Playing Cards, he excelled in copperplate engraving, as did another German miniaturist known only as the Master E S. The exquisite playing cards of these and other artists have linked their names forever to the history of printed graphics.

Many of the items in our collection, including a number of those illustrated in this article, were donated by the firm of Rous & Mann.

The Museum is not fortunate enough to possess any of the very rare early German masterpieces. Nevertheless, its collection of playing cards does significantly document the way in which printed graphics have penetrated society on every level, from the finest Dürer prints to the little George III Knave of Spades in the ROM collection.

High on Victorian

A Look at the Style of an Age

Peter Kaellgren

The past year seems to have been the year of the "Victorian" in the Canadian museum world. The magazine *Canadian Antiques Collector*, with the generous assistance of the Macdonald Stewart Foundation, sponsored a symposium on "Canada in the Victorian Image" at the University of Guelph last June. The Victoria and Albert Museum circulated an exhibit entitled "High Victorian Design" to various Canadian museums and galleries. Smaller exhibitions of Victoriana were held in our third-floor Rotunda and at the Guelph symposium.

Just what is meant by the term "Victorian" and, more specifically, by "High Victorian" style? "Victorian" is easy enough to define: it refers to anything made during the reign of Queen Victoria, from 1837 to 1901. It has come to be associated in particular with the cluttered interiors and elaborate manufactures of this period. The term "High Victorian" refers specifically to those pieces which are the epitome of the style. Such pieces usually occur early in the stylistic development and set the pattern for others to follow. They are frequently of first-rate workmanship and materials. The "High Victorian" period falls between approximately 1840 and 1870.

This was a period of great changes, both technological and social. The steam engine permitted more rapid transportation and was revolutionizing manufacturing and mining. Industry was growing in response to new mar-

Above: A writing table of japanned wood with gilt decoration in the neo-classical Regency manner.
Right: A "Rococo Revival" slipper chair of carved walnut with elaborate needlework and beaded upholstery.

Right: Charles Meigh's Apostles jug, of cast white stoneware, is a prime example of the Gothic Revival style.

Below: This Parian porcelain figure was modelled after an original by a popular sculptor of the "High Victorian" period, Rafaello Monti. The very embodiment of noble sentiment, it is entitled Love.

kets and improved transportation. The penny post and telegraph speeded communications and a new form of energy, electricity, was being explored.

Politically, the first rumblings of socialism were heard in the revolutions of 1838 and 1848 in France and in the writings of Marx and Engels. The unification of the German and Italian states typified the growth of a new nationalism. Emigration was a common experience, especially among people of the British Empire. New concepts of humanitarianism emerged, and Charles Dickens, Harriet Beecher Stowe, and others wrote appealingly of the lives of the poor and oppressed in a manner calculated to tug at the most pampered Victorian heartstrings.

In a period of so many changes, it was perhaps fitting that designers should comfort their public by looking backward into history and literature and into nature for their designs. The past was a known quantity, even if incorrectly perceived; and nature, even if it was the origin of the species, was still where "The firmament showeth His handiwork."

Designers borrowed from the classical past, whether it was Egyptian, Greek, or Roman, and rendered their copies in a substantial manner. The Gothic period exerted a particular fascination because of the nostalgia created by Sir Walter Scott's novels and the rebuilding of the Houses of Parliament by Sir Charles Barry and A.W. Pugin. Designs from the reigns of Louis XIV through XVI, which were usually referred to as "Louis XIV", made up what is now called the "rococo revival" style. Renaissance or "Quattrocento" motifs appeared frequently, and exotic design elements crept in from such far-away places as India, the Middle East, and Moorish Spain. Underlying all of these influences was the tendency to naturalism, for this was a period of realistic representations. These sources, then, in varying quantities and combinations, were the wellsprings of "High Victorian" style.

To truly know the period, one should look at the objects in various media and attempt to discern the common characteristics of the designs. Naturally, all of these qual-

ities will not be evident in every object; however, a selection can provide the "feel" of the period.

The best Victorian furniture was usually exquisitely crafted, often in fine woods such as walnut, mahogany, or rosewood. Japanned furniture, furniture with a baked-on varnish and shellac finish, was made of papier-mâché and wood. It could have well-painted decoration and pearl inlay, sometimes in imitation of oriental lacquers. At the beginning of the period, the neo-classical designs of the Regency were still in vogue. During the 1840s, Gothic designs were common and continued to be used for occasional pieces like chairs. Liberal interpretations of French styles assumed increasing importance during the period. Louis XV was favoured at the beginning and Louis XVI or Directoire towards the end, when tastes began to become simpler. Interiors were enriched with lush fabrics and various handicrafts and home projects. Needlework was probably the most notable of these spare-time activities. Aside from original Victorian creations, the furniture of earlier periods was reproduced using all of the latest technology. This growing technology was typified in furniture making, which evolved rapidly from a craft of individual cabinetmakers into an industry of well-equipped shops and factories that produced pieces in quantity.

In ceramics, the Victorian taste manifested itself in novel shapes and materials. Britain was perhaps the major producer of ceramics in this period, and dominated the market even on the Continent. The products of the British potteries ranged from academic imitations of Renaissance majolicas through exquisitely painted dessert sets for the wealthy right down to serviceable ironstone for the masses. Novelties like lustrewares, Staffordshire figurines, and "Belleek porcelain" enjoyed wide popularity. Charles Meigh's Apostles jug, a design registered in 1842, is the epitome of the Gothic Revival style. Even though it shows only eight of the twelve apostles, it was still much admired as a historical design for tea wares. Numerous jugs in sculptural patterns have survived from this period. Parian or statuary porcelain, a heavy white bone porcelain, was developed during the 1840s. Throughout the period, it remained popular for reproduction of famous statues, which were considered to possess moral as well as decorative value.

Glass is often ignored in assessments of the "High Victorian" period, perhaps because it is often difficult to date. With the repeal of the taxes on glass materials in 1845, manufacturers felt free to expand their lines to include coloured and novelty glass based on Bohemian and French examples. Innovations from the Continent included coloured stains which were fired on to the surface, finely painted decoration in gold and enamel colours, and wheel engraving through one or more layers of glass. Much to the disgust of critics like John Ruskin, heavy lead crystal in the Regency fashion continued to be made. Pressed glass, glass formed mechanically using moulds, was produced in growing quantities and supplied many modest tables. The glass of the early part of this period tended to heavy, panelled shapes, with expensive pieces having a wealth of decoration. Many of the shapes were derived from classical precedents. The preference for functional glass expressed by Ruskin, William Morris, and Summerly's Art Manufactures eventually had its effect on glass designs. By the 1870s, table glass was thinner and lighter, and blown in graceful shapes. Simple wheel-engraved geometric or plant motifs were considered suitable decoration.

Mirrors, another aspect of glassmaking, were perhaps inspired by the Hall of Mirrors at Versailles and other famous rooms. Larger mirrors could be produced with ease and were employed extensively for interior decoration. The practice of putting mirrors over mantels and between windows, and even setting them in furniture, might be seen as a metaphor for this age, one which could look upon itself with pride and

Vase of opaque white glass with gilt and floral decoration.

confidence, and bask in the reflection of its wealth.

The silver industry underwent tremendous changes during the 1840s. The rapid development of electroplating, the depositing of silver on a cheaper metal by an electric current, brought "silver plate" within the reach of people of modest means and put an end to the Sheffield Plate industry. It also meant that designs, both good and bad, could be produced industrially in places like Sheffield and Birmingham to supply an ever-growing market. Britannia metal, an alloy of tin and antimony, was popular, both plated and unplated. Fine sterling continued to be made for the wealthy. The most admired designs in both sterling and electroplate tended either to be ponderous copies of earlier pieces, or to be overloaded with a wealth of naturalistic or archaeological detail. Table centres in the form of a palm tree supporting a cut-glass dish with Arabs or other appropriate figures around the base exemplify this taste. Cheaper wares could be more graceful.

By the 1870s designs were becoming simpler, partly in reaction to the heavy and recherché qualities of the "High Victorian" style. Designers and critics like William Morris, E.W. Godwin, Dr. Christopher Dresser, and others led the movement toward simpler designs and honest craftsmanship. There was a growing Japanese influence in designs. While the Great Exhibition of 1851 had been a celebration of the "High Victorian" style, the Exhibition of 1862 was instrumental in laying the foundations of late Victorian taste. Materials from newly-opened Japan, on display for the first time, brought to English designers a new vision of simplicity, asymmetry, and the value of materials in design. To a certain extent, designs were also becoming simpler, to accommodate the demands of manufacturing processes for the mass market. Straighter lines began to replace heavy, curved lines. By 1870, the "High Victorian" style had begun to fade, to be replaced by new and less ornate styles which anticipated our modern ideals of functional design.

Opposite page: This ornate goblet of silver and silver gilt bears designs and decoration known variously as "Tudor", "Renaissance", or "Elizabethan".

Below left: A table centrepiece of cut-lead crystal, the sort of thing the advocates of simpler, more functional design objected to.

Below right: A silver-plated cake basket of pressed copper and Britannia metal mounts with an engraved Gothic motif.

Peter Kaellgren graduated in 1971 from the Masters in Museology Programme at the Royal Ontario Museum/University of Toronto. His major was in Art History with a thesis on the Chinese-inspired designs which appear on English silver of the late 17th, mid-18th, and early 19th centuries. After a year with the Picture Division at the Public Archives in Ottawa, he joined the staff of the ROM's European Department in 1972. His particular interest is post-1700 decorative arts, especially from the Victorian period onwards. His current projects include preparing his thesis for publication and planning for the glass exhibition in the fall of 1977. On winter evenings he can often be found lecturing on antiques at night school.

On this and the following pages are some of the works that will be displayed at the exhibition "Inside Out". All the artists are ROM staff members.

Above: Salt marsh, Cavendish Beach, P.E.I. Photograph. Gillian Moir, Conservation Department.

Right: Detail of quilt. Elizabeth Phillimore, Conservation Department.

Opposite page: Pendants. Tiger's eye, and quartz crystals in gold-filled wire. Melita Scheffel, Mineralogy and Geology Department.

A Legacy of Pride

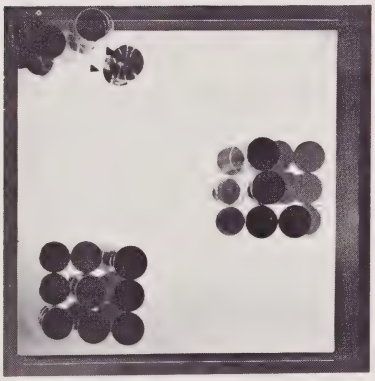
A Preview of "Inside Out"

Peta Daniels

In May of 1976 "Inside Out", a special exhibition of creative work by ROM staff, will open to the public. To some, it may seem that an institution with only 300 to 400 employees would provide "slim pickin's" for an exhibition of staff work. In fact, the Museum's staff list reveals that the Art and Design departments are relatively small and that only a few other employees are classified as illustrators—but looks, as always, are deceiving. An observant visitor to behind-the-scenes office and laboratory areas will note many signs of the aspiring artists and craftsmen who lurk within—hand-thrown pottery coffee mugs nestle by kettles or bristle with pencils on crowded desks; photographs and drawings brighten the dimmer recesses, and intricate macramé hangers house small plants.

"Inside Out" is the third show of its kind to be sponsored by the ROM, and is being organized on this occasion through the ROM Staff Association. The exact date of the first show has managed to elude even the longest Museum memories, but it was apparently a relatively informal exhibition and the fewer staff of that time allowed for the inclusion of collections as well as creative work. An exhibition of photographs was undertaken in 1958, and one of photographs, paintings, and drawings in 1959, but there were no other major staff exhibitions until 1971 when 121 pieces were displayed at the "Staff Art Show" in Exhibition Hall.

The contribution of artists, both



Top: Waterman. Pen and ink drawing. Bill Ireland, Planetarium.

Above: Circuitous Route I. 1974. Glass sculpture. Sonja Tanner, Registration Department.

professional and amateur, to museum work is immeasurable. It extends beyond the mere recording of artifacts into the areas of research and display. For centuries scholars of man and nature have endeavoured to record their discoveries through diagrams and drawings. Unaided by our modern photographic resources, they laboured themselves, or with the aid of contemporary artists, to record and convey the insight they had gleaned through travel, observation, and examination. Intricate drawings of plants, recorded for their medicinal value, survive from the 6th century A.D. Leonardo da Vinci's anatomical drawings are familiar documents from the 15th century. Diagrams of the human body seem to have held a particular fascination for scholars and artists, and the challenge became almost obsessive between the 16th and 19th centuries. Many of these drawings remain to provide us with records of man's expanding comprehension of his own anatomy. The examples are endless—by the time scientific research exploded in the 19th century the role of the scientific illustrator as interpreter to colleague and layman alike was well established.

Of all artistic disciplines, scientific illustration must be among the most demanding. Here there is no room for supposition or invention. Every element of colour, texture, and structure must be carefully composed to provide the viewer with an impression faithful to the original object or specimen to the minutest detail. But if faithful

representation of the original were the only criterion, scientific illustration would have surrendered its place to photography long ago. There is little doubt that the quality of photographic reproduction available today has removed the burden of drawing for the purpose of recording, and new technology has provided researchers with the innovative media of micro- and macrophotography. But still the demand for scientific illustration remains. Unlike the undiscriminating camera, the artist can incorporate in his work only those elements necessary to convey the impression desired. While the camera can record only what it sees, the artist may modify and adjust. He may, for example, present a bird or an animal drawn from a preserved specimen as it would appear alive. There is also the opportunity for the artist to use different techniques in order to present a subject with utmost clarity. The fine stippling employed in the drawing of archaeological artifacts may render a clearer representation of the carving on a monotone object, without loss of the essence of texture and depth.

While the principal aim of the early illustrators was the documentation of scientific discovery, others were inspired by more personal motives. Keenly aware of the environment that surrounded them, artists like Paul Kane recorded their experiences with a perfectionist's zeal for detail which have made their works invaluable as scientific and anthropological references.

Many of the demands of scientific illustration must also be met in the creation of museum displays, but here the problems become more complex. Illustrative material must draw together fragments of information from years of research into a presentation that will not only inform the viewer and enable him to relate the artifacts or specimens to their original contexts, but will also delight and entertain. The image must be both appealing and technically accurate, and often requires the incorporation of a number of scientific disciplines through the skill of the artist and craftsman. Does the diorama convey the correct climate and vegetation for the period and location it represents? What evidence have we of the day-to-day activities of the inhabitants of a structure we know only from its archaeological remains?

The ROM has been fortunate, throughout its existence, to have benefited from the contribution of a number of talented artists and craftsmen. Foremost of these must

Below: Untitled photograph. Jim Borack, Mammalogy Department.

Bottom: Oak Leaves. Acrylic. Ross James, Ornithology Department.

Opposite page: The Three Witches of Macbeth. Sculpture, plaster strip and acrylic paint. Andrea Chadwick, Book and Gift Shop.
Below: Ghost. Netsuke carving, bamboo and ashwood. David Pepper, Art Department.
Bottom: Japanese beetle. Gouache. Julian Mulock, Art Department.

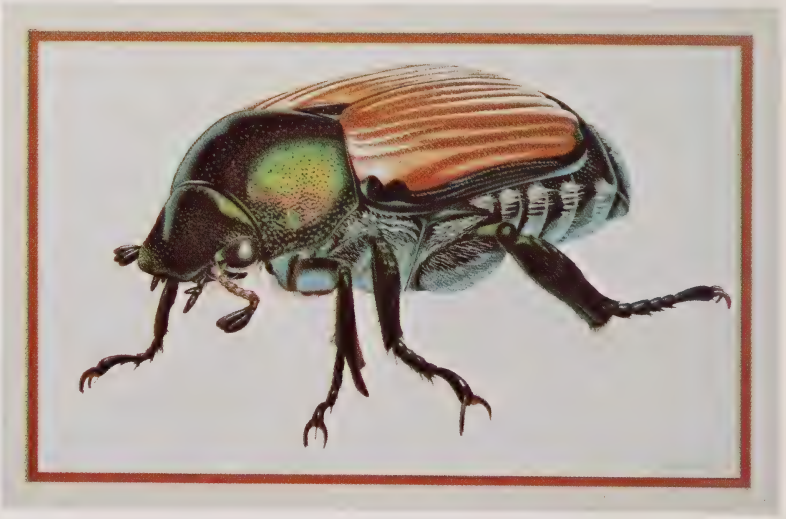
surely be Miss Sylvia Hahn and Mr. Terry Shortt, both valued members of our Art Department, whose work we look forward to including in "Inside Out".

Miss Hahn joined the staff in 1937 and her work contributes to a great many ROM galleries with a subtlety which befits her personality. The models of the English Saxon bishop's palace, Greek villas, and an Egyptian pyramid complex are all Miss Hahn's work, as is the reconstruction of the massive Athena Parthenos statue in the Athens gallery. But perhaps best known are her delightful murals of ancient civilizations in the Greek and Roman galleries and in the Armour Court. One of the latter, the tournament scene painted in 1941, is also a record of the history of the ROM itself, for Miss Hahn used Museum employees as models for the spectators.

Mr. Shortt joined the ROM in 1930. His genius and field research have masterminded the popular dioramas in the animal galleries. Mr. Shortt's sensitive rendering of animals and their environment has helped create a rewarding experience for Museum visitors. Also an accomplished wildlife artist, his work has appeared in a number of publications, as well as in the recent "Animals In Art" exhibition. The concept and organization of "Animals in Art" were a two-and-a-half year project undertaken by Mr. Shortt and Mr. Peter Buerschaper of the ROM Ichthyology Department. These two men, each of whom is capable of combining an extensive knowledge of biology with the keen eye of an artist, were able to bring together a wide selection of animal art as faithful to nature as it is aesthetically pleasing. It is doubtful whether such a balance could have been achieved without this unusual blend of talents.

One of Miss Hahn's earliest Museum duties was to make laborious and often tedious drawings of objects to serve as records for collection catalogues—a job that has now been replaced by photography. A number of other members of the staff began in this way, and have stayed to devote their talents to research. Among these are Mrs. Dorothy Burnham and Mrs. K.B. Brett, of the Textile Department, and Miss W. Needler of the Egyptian Department, who also painted the mural based on ancient wall pictures in the second Egyptian gallery.

If the artists who prepare the displays are seldom credited they are not alone, for there are many staff members who have contributed substantially to galleries and research. Among those highly re-



spected by Museum staff are the ROM carpenters, who are responsible for the construction of the artifact cases themselves. Many of these cases, equipped with hidden storage drawers and complex mechanisms for raising the glass during display changes, are examples of ingenious cabinetwork and design.

But what of the others, what of the secretaries, technicians, guards, whose creative work is restricted to their personal pursuits? What brings them to the ROM? Perhaps it is the atmosphere of a musuem— an institution devoted, in large part, to the preservation of centuries of man's creations. Or perhaps it is a legacy of pride in fine work, an innate quality one senses in the artifacts themselves. Few of us can pass daily through galleries of delicate objects in all possible mediums, or beneath the imposing stare of the totem poles, without marvelling at the skill of the artisans who have gone before us. Whatever the reason, it is clear that the creative temperament is associated with many museum-related professions.

It is hoped that "Inside Out" will reveal a wide spectrum of hidden talents, and illustrate that the creative resources of the ROM cannot be measured only by the numbers of those who are employed as artists and craftsmen.

Peta Daniels joined the ROM staff in 1967 and is Department Secretary in the Office of the Chief Archaeologist. Her involvement with the ROM Staff Association and her interest as a potential contributor to "Inside Out" led her to participate in the planning of the exhibition, which will be held in the third-floor Rotunda from May 4th to June 7th.

The Growing Collections

The knowledge and techniques of traditional mat weaving and preparation may today be a lost craft among the Ojibwa Indians of Ontario and the Great Lakes. The Department of Ethnology is very fortunate to have acquired recently what is probably the largest and most comprehensive collection of Ojibwa mats, preparatory materials, and mat-making tools in existence. This was made possible through a donation by the *Toronto Star*.

The collection was gathered by Karen Daniels Petersen of St. Paul, Minnesota, between 1957 and 1962 in preparation for her doctoral thesis, and is extremely well documented and assembled. A thorough description of this material and of Ojibwa mat-weaving techniques appears in the Smithsonian Institution Bureau of American Ethnology, Bulletin 186, No. 67.

We hope that this collection will serve not only as an example of the ancient Ojibwa tradition of mat-making, but also as an available resource and guide to members of the contemporary Ojibwa community in the revival of their traditional arts.

The Ethnology Department has also received, through donations, two separate collections composed largely of artifacts from Oceania. Both of these collections were assembled early in the period of exploration in New Guinea and Borneo.

The first of these is a number of items gathered by Mr. Frank L. Fournier of London, Ontario, during 1933—34 when he was a geological engineer in Melanesia and Indonesia. Outstanding pieces from this collection are a very rare jacket and a ceremonial sword and sheath given to the donor by the Sultan of the Goeneng Tabor in East Borneo. These items were the personal property of the Sultan, and neither is being made today. Another notable piece is a superb blowgun with a dart carrying case, poisoned darts, pith, and template. The poison for the darts was made from tree sap, which, when boiled, burned to a tar-like substance.

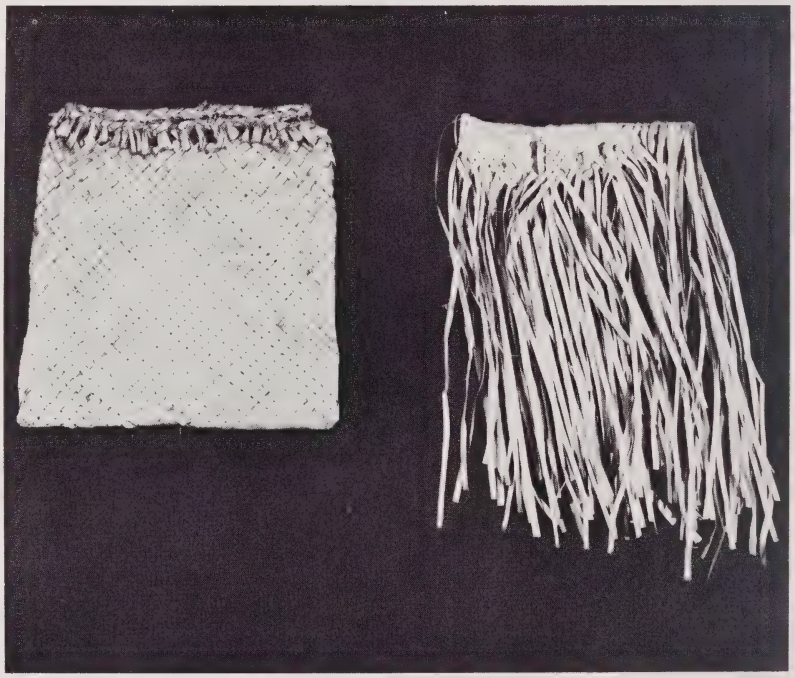
Hilda Hauert is a missionary nurse from Owen Sound, Ontario, who worked in the Mandang-Huongulf district of New Guinea in the 1930s and collected several pieces during her stay. The most interesting of these is a very well-constructed model of an outrigger canoe. In 1958 she visited the Tami Islands, a prolific wood carving centre in the South Pacific, and the items which she gathered there have been included in her donation.

M.T.

Some 150 Roman objects collected in Tunisia were recently acquired by the Greek and Roman Department. They include the usual pots and lamps, some fragments of fine mosaics, and various minor items. The most unusual specimens are four plaster moulds for the production of terracotta lamps (5th century A.D.), and part of a flat mould with animal patterns, also of plaster, for decorating dishes. Such moulds are rarely preserved; these are the first in the ROM's collections. The one illustrated shows a horse and rider—note the large brand-mark on the horse's rump!

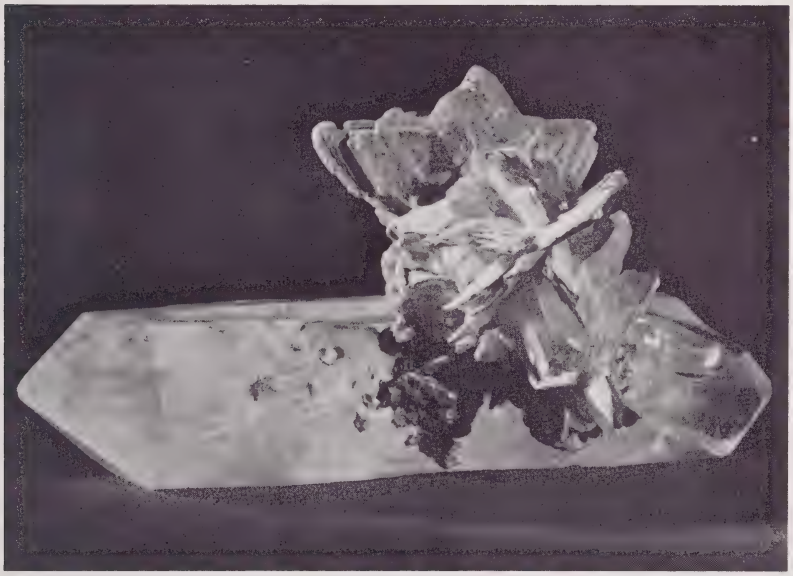
A mention should also be made of another North African object: a red-slipped pottery bowl of the 2nd century A.D., in exceptionally fine condition.

N.L.



A woven cedar-bark bag, with an unfinished piece, about 15" x 16".

Fifth-century lamp mould from Tunisia.



Star-like twins of pale yellow muscovite on a milky-white quartz crystal from Brazil. 13 cm long.

The mineral collection has been enhanced by the acquisition of specimens of five species which were not previously represented. These are: duranusite from France, exchanged with the BRGM at Orléans, France; agrellite from Quebec, presented by Mr. Ron Sage and Mr. N.J. Theis; kulanite from the Yukon, presented by Mr. Al Kulan and Mr. G. Penikis; nakaurilite from Japan, presented by Mr. William W. Pinch; and mackinawite from Italy, acquired by exchange with Mr. G. Grundman of Berlin, West Germany.

A well-documented locality collection of various feldspar minerals and fluorite specimens was donated by Dr. D.F. Hewitt of the Ontario Division of Mines.

Fine specimens of jamesonite from Zacatecas, Mexico, artinite from California, and muscovite twins on quartz were purchased at the 1975 Greater Detroit Gem and Mineral Show in October.

R.I.G.

Collecting Canada's Past

The Sigmund Samuel Canadiana Gallery Celebrates its 25th Year

Janet Holmes

In June, 1976, the Museum's Canadiana Building will be celebrating twenty-five years as an exhibiting gallery. During that period, the guiding enthusiasms and contributions of many people have been responsible for the formation of a separate Canadiana Department in the Royal Ontario Museum and for the expansion of the original collection of historical pictures to one that embraces nearly all the Canadian decorative arts.

It was because of the particular collecting passion of one man, and his great generosity, that the nucleus of a Canadian collection was formed and presented to the people of Ontario. Dr. Sigmund Samuel (1867-1962) began his collecting in the early years of this century while living in London, England. From art galleries and auction houses he sought pictorial material of the Seven Years' War in Canada, a subject that had caught his imagination as a young boy in school. His fascination with this area of Canadian history culminated in the publication in 1934 of his book *Seven Years' War in Canada*, illustrated with early prints from his collection.

When his collection grew too large to keep privately, his earlier association with and support of the Royal Ontario Museum led him to offer the collection to the ROM, and as the collection continued to grow, he also provided funds to build a wing onto the ROM for its display. After the first Canadiana Gallery wing opened in 1940, Dr. Samuel continued to purchase and add to the collection oil paintings, prints, watercolours, drawings, books, and maps; and in 1948 the growing collections were recorded in the *Catalogue of the Sigmund Samuel Collection of Canadiana and Americana* by C.W. Jefferys. By this date the collections had again outgrown their gallery space, and in 1948, in a cooperative agreement with the University of Toronto, the Ontario

Panelled room from the Belanger House (c. 1820), St. Jean Port Joli, Quebec. Now in the Canadiana Building's second-floor gallery.

Top: The Canadiana Building today.

Above: Dr. Sigmund Samuel greets the Lieutenant-Governor of Ontario, the Hon. J. Keiller Mackay, and his wife at the opening of the new wing of the Canadiana Building in 1958.

Government, and Dr. Samuel, construction of the present Sigmund Samuel Canadiana and Archives Building was begun. Appropriately coinciding with Dr. Samuel's lifelong interest, the first exhibition in the new gallery, which opened to the public in June 1951, was "The Seven Years' War in Canada".

Dr. Samuel was one of those public-spirited and philanthropic Canadians who felt he must give to the community something in return for the opportunity it had provided him. He was keenly interested in Canadian history and hoped that future generations of students would make his collection a place of pilgrimage to learn about Canada.

By 1951 the ever-growing historical collection had reached some 1,000 items. It became imperative to seek a full-time curator who would organize the material in changing exhibitions, and who could also guide the selection of material during the rapid expansion that was to follow. Mr. F. St. George Spendlove, who held that position from 1952 to 1962, brought to the task a broad and deep knowledge acquired during his curatorships in the East Asiatic and the European departments of the ROM. In collaboration with Dr. Samuel, he chose items from auction houses and art galleries in London, New York, and Boston, recording his selections in a voluminous correspondence with Dr. Samuel and with numerous dealers.

This early period of collecting, which ended in 1962 with the deaths of both Dr. Samuel and Mr. Spendlove, had emphasized the acquisition of a comprehensive and excellent collection of the pictorial history of Canada. By 1962 the library had grown to some 500 early and rare volumes containing accounts of early exploration and travels in Canada, including the first atlas devoted to North America, published in 1597 by Cornelius Wytfliet, and the Champlain voyages, published in 1613 and 1632. In addition the library contained some 800 more recent works on Canadian history. Some 350 maps dating from 1511 to 1850 illustrated the way in which concepts of North America, and more particularly of Canada, changed as new explorations brought better information to the map makers. Oil paintings recorded early land and sea battles, portraits of military figures in the mid-18th-century struggle for Canada, and the progress of settlement in the 19th century. The 4,000-item watercolour and print collection illustrated the Canadian scene—the towns of Halifax, Quebec, Montreal, Kingston, and York; the waterways, the burgeoning settlements, and the arrival of rail transportation. Documents included proclamations bear-

ing royal signatures, eye-witness accounts of the siege of Louisbourg in 1745, the grant to William Alexander of land in Nova Scotia by James I in 1621, and the capitulation of Fort Necessity, signed by George Washington in 1754. The major prints were published in 1958 in Mr. Spendlove's *The Face of Early Canada.*

Over the years, the gallery has been most fortunate in attracting other public-spirited individuals whose interests have led them to detailed research of Canada's cultural history. Not only have they published their information for others to share, but they have often donated their collections to be shown in exhibition as part of our Canadian heritage.

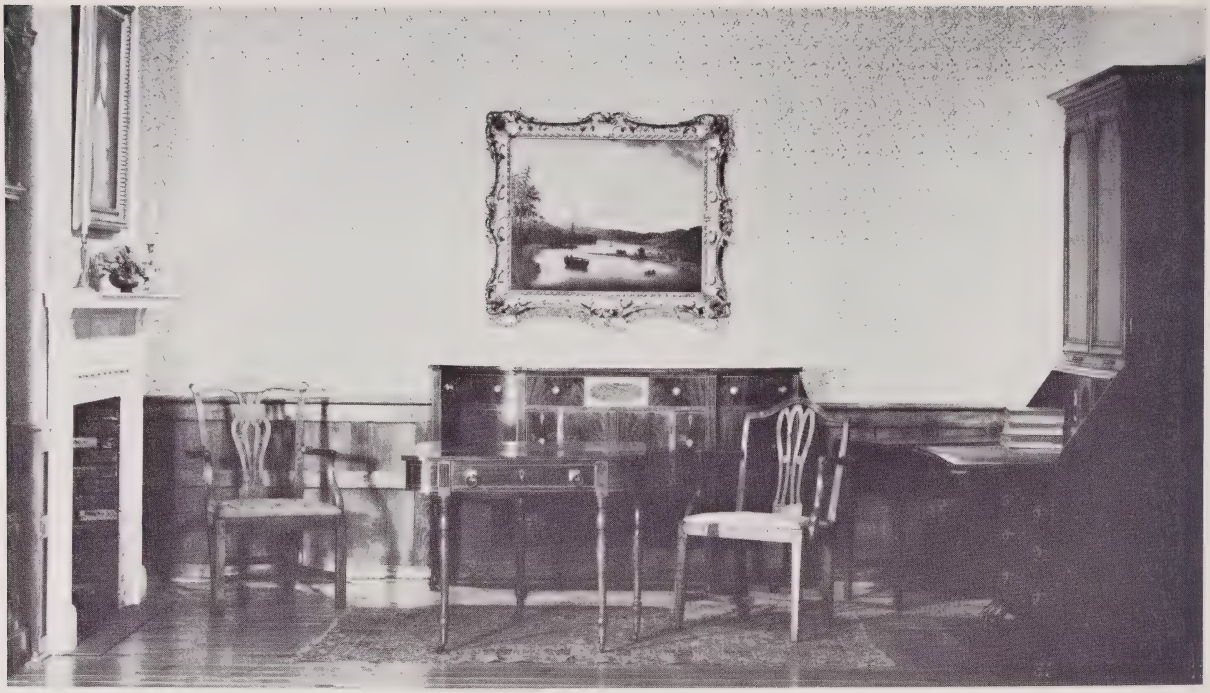
In the 1950s gifts of strong collections broadened the Gallery's scope. Dr. Lorne Pierce, editor of Ryerson Press, and Mr. Gerald Stevens, art dealer and antiquarian, gave some 150 items of Canadian glass to form the Edith Chown Pierce—Gerald Stevens Collection of Early Canadian Glass. Mr. Stevens' publications, and his arrangement of several ROM exhibitions of Canadian glass, helped awaken interest in collecting the familiar daily objects of our past. As the Centennial year approached, he was appointed Research Associate with the Canadiana Department, and, with a grant from the Dominion Glass Company, organized with Mr. T.B. King of Dominion Glass their Centennial project for collecting glass objects and information on the early Canadian glass industry from their own employees. Both the glass and these records were deposited with the ROM as the Dominion Glass Centennial Research Foundation Collection. In the years following 1967, the Dominion Glass Company continued to support research and collecting in Canadian glass with a grant to fund new acquisitions and a third excavation on the site of the Burlington Glass Works (1874— 1897) in Hamilton, Ontario.

John Langdon's collection of Canadian silver, donated to the Museum in 1952, and his gift in 1970 of approximately 140 items of wooden utensils also expanded the Department's horizons. His publications have brought a new awareness of this fine craftwork to people interested both in Canadian history and in collecting Canadian-made items.

Since 1966, the Department has again taken new directions under the curatorship of Donald Webster. The nucleus of a furniture collection of perhaps thirty Ontario and Quebec pieces had been acquired from the 1920s to 1950s and exhibited in the original Samuel wing, but there were many gaps in the story of the

Top: Map of New France from the book Histoire de la Nouvelle France, *published in 1618.*

Above: A lamp in "fishscale" pattern from the Burlington Glass Works.



These finely crafted furnishings, shown in the North Gallery, were made in Canada between 1780 and 1820.

cabinetmakers' craft in Canada. More recently, fine furniture of the French and English periods has been added, sometimes through the endowment left by Dr. Samuel on his death, and sometimes as private or foundation gifts. In this way an excellent collection of Quebec furniture was acquired for the Department by the Laidlaw Foundation and the ROM Members' Committee, among others. Two outstanding labelled pieces by the New Brunswick cabinetmaker Thomas Nisbet, who worked in Saint John in the early 19th century, are important recent acquisitions.

By 1968 furniture acquisitions had grown considerably. To show them adequately, the North gallery was renovated to provide six room vignettes displaying furniture of the Maritimes, Quebec, and Ontario of the 18th and 19th centuries. At the end of the gallery three separate smaller exhibition areas were added for Canadian glass, treen, and silver displays. The separating wall had built into it the large Georgian front door from the house of John Beverley Robinson in Toronto.

Recent research has extended into another field, that of historical and industrial archaeology. Information gained on changing technology and products through the excavation of industrial sites helps to fill in the gaps caused by a lack of early written documentation. Among the industrial sites that have been examined are the Van Norman iron foundry, operating from 1818 to about 1847; the mid- to late 19th-century earthenware potteries operated by individual potters; the industrial stoneware pottery of the Brantford Stoneware Pottery (1849—1907); and the glass factories, ranging from the mid-century window glass factory at Como, P.Q. (1847—ca. 1857), to the later factory at Napanee (1881—1883), to the mechanized operation of the Burlington Glass Works, Hamilton (1874—1897). Historic sites, such as the French fortified houses at Nun's Island and Senneville of the late 17th to late 18th centuries, and Fort York, occupied from 1793 to the present, add further information on building structures and articles in use that are not well documented elsewhere. The Fort York excavation has also served as a teaching dig for selected students from Grade 13, who work in two-week periods at the Fort under the supervision of David Newlands, Canadiana archaeologist. The project combines special background history lectures and instruction in the techniques of archaeology with carefully supervised on-site work. The information obtained from excavations is published in the ROM's Art and Archaeology series of Occasional Papers.

Under Mr. Webster's curatorship, the Department has amassed a collection of 400 pieces of Canadian ceramics, an area not covered in earlier Department collecting. Mr. Webster has also published a number of works in this field.

When a new second-floor gallery space was acquired in 1972, a ceramics display of pottery made and used in Canada was shown for the first time. A Quebec panelled room from the Belanger house, St. Jean Port Joli, Quebec, possibly made by Amable Parent, ca. 1820, was moved to our building and fur-

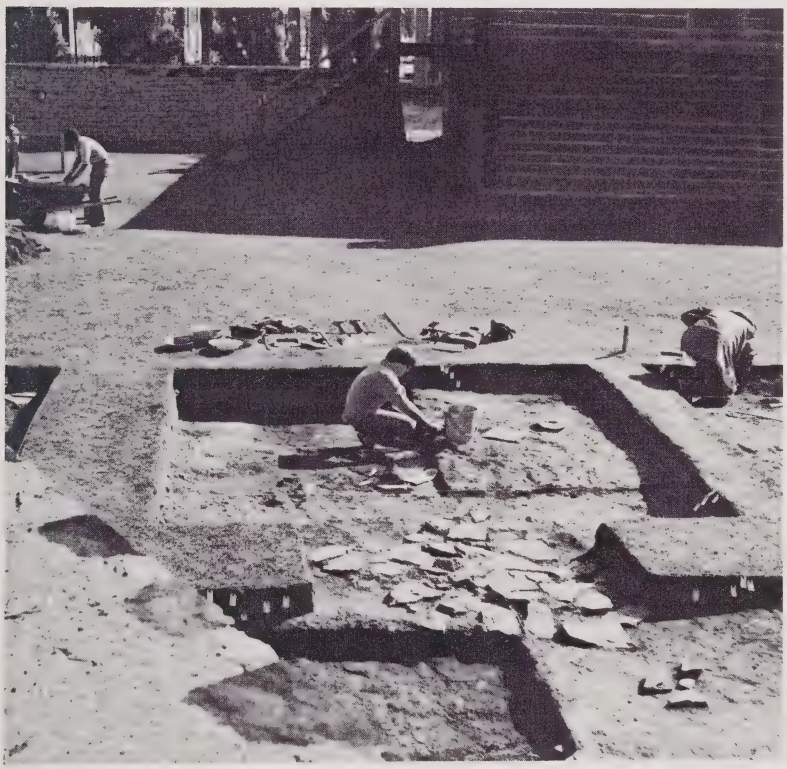
nished with late 18th-century furniture of French Canada. Toys, French-Canadian woodcarving, and iron and wooden weathervanes, from our small collections in these areas, were also exhibited in new permanent displays.

After the intensive picture collecting of the 1940s and 1950s, this major collection has grown more slowly. Essential buying since that time has filled the gaps and added important paintings. The next task was to undertake a carefully researched catalogue, checking attributions, styles of painting, and sources, in order to make this treasure of Canadian visual history more widely available. This long project was completed last year with the publication by the ROM of Mary Allodi's *Canadian Watercolours and Drawings in the Royal Ontario Museum.*

The publication in 1974 of *The Book of Canadian Antiques*, with contributions by Canadiana staff members Donald Webster, Helen Ignatieff, Mary Allodi, Nancy Willson, and Janet Holmes, and edited by Mr. Webster, summarized current research and knowledge of this aspect of Canada's material culture.

In addition to the work of research, writing, lecturing, exhibiting, and arranging loans for exhibition by other institutions, members of the Department have become increasingly engaged in recent years in public service activities such as the identification of material for private individuals and the provision of information on Canadiana to the growing number of organizations interested in Canada's material culture.

To celebrate its 25th anniversary, the Canadiana Department has planned a full programme of exhibitions, lectures, and open houses for 1976. We hope you will join us in our celebrations, and we look forward to continuing growth and service in the next twenty-five years.



Excavations of historic sites, such as this one carried out at Fort York, are an important part of the Department's field research.

Janet Holmes graduated from the University of Toronto with a B.A. in Modern History and Languages and received a B.L.S. from McGill University. She joined the staff of the Canadiana Department in 1965. She has carried out the historical research for many of the department's excavations of Canadian historical and industrial sites. Her own interests have resulted in the publication of a chapter on the Canadian 19th-century glass industry, as well as one on toys, in The Book of Canadian Antiques.

Elegance in Clay

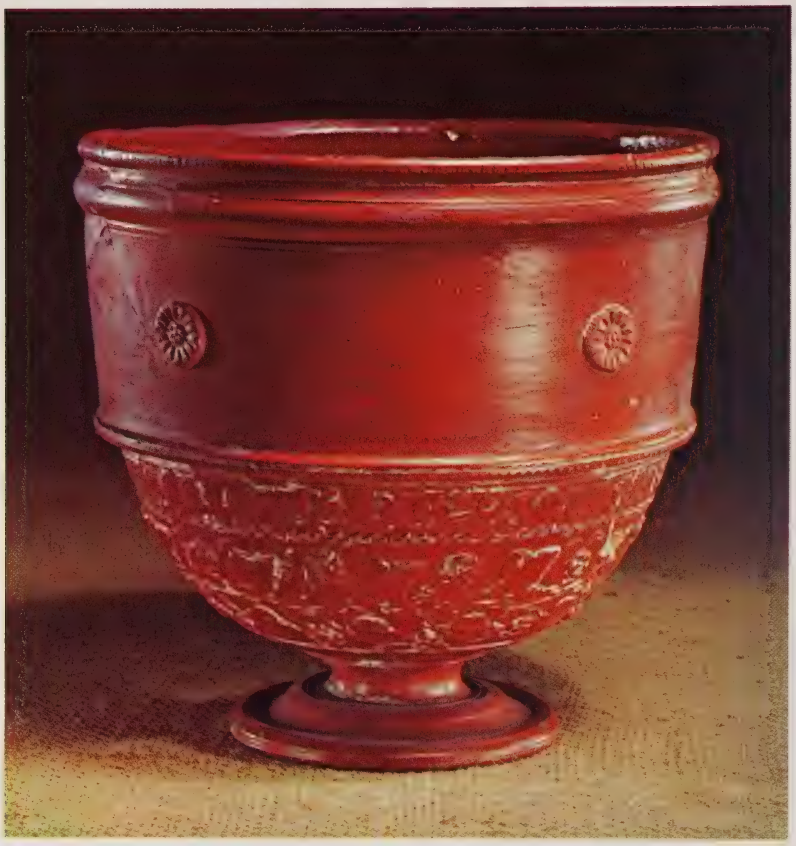
Roman Red-Gloss Pottery from Gaul

Alison Easson

Just as people today use a more decorative china in the dining room than in the kitchen, the Romans preferred their dinner-service to be more elegant than the utilitarian clay pots used for cooking and storing food. This desire was satisfied by the production of a fine tableware in warm orange-red gloss. The vivid colour and rich smooth texture of the dishes must have complemented the delicate glassware of the period and the subdued shine of pewter and silver spoons and sturdy iron knives.

Following the Roman occupation of Gaul (present-day western Europe) during the 1st century B.C., factories producing Gaulish red-gloss pottery were set up in the early 1st century A.D. to supply the army and the civilian population with this fine tableware. Samian ware, or *terra sigillata,* developed from the earlier Arretine ware made in Italy from about 30 B.C. to A.D. 30-40, which was strongly influenced by metal vessels. Samian ware retained a certain metallic character throughout its production, which lasted from the early 1st century to the early 4th century A.D.

The warm, glossy orange-red surface, attractive whether decorated or plain, made it a success among the Romans, even in Italy itself where it superseded Arretine ware. Samian ware is found wherever the Romans settled and was traded beyond the frontiers of the Empire. The market was large enough to encourage the development of mass production, which was achieved by standardization of the product and

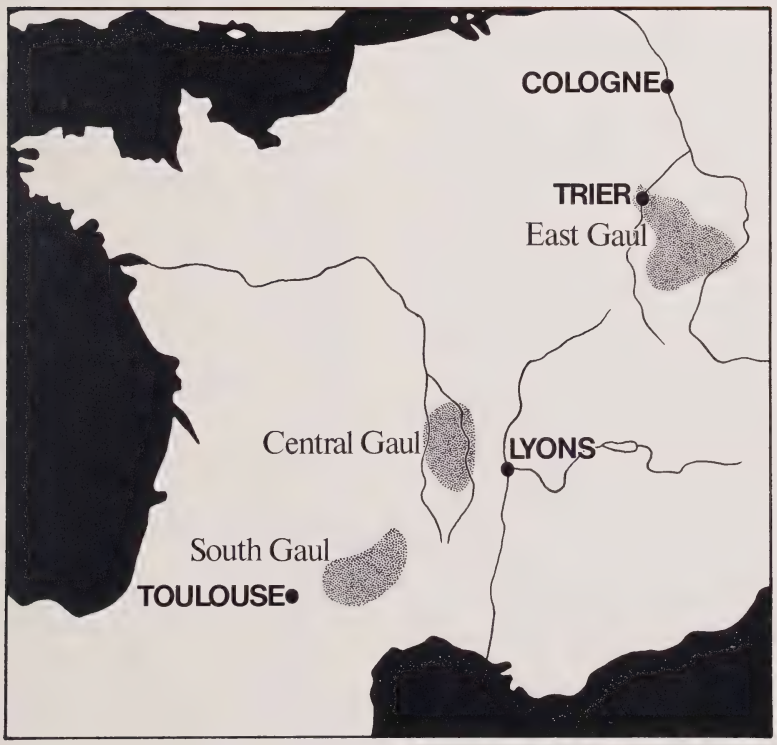


Right: Arretine relief-krater made in Italy about A.D. 10–25. Early samian ware was strongly influenced by the shapes and decoration of this earlier ware.

Below: Carinated bowl (Dr. Form 29) stamped by the workshop of Licinus of La Graufesenque, South Gaul, c. A.D. 50–65 or earlier. This shape is decorated with zones or friezes filled with intricate motifs.

Left: Fragment of a flanged bowl (Dr. Form 38) of samian ware with a later imitation.

Below: Hemispherical bowl (Dr. Form 37) in the style of Drusus I of Les Martres-de-Veyre, Central Gaul, c. A.D. 100–120. The zonal decoration is reminiscent of the earlier South Gaulish products.



worker specialization in the factories.

Samian tableware was much more decorative than the contemporary coarse wares and much cheaper than the vessels of precious metals used by the very wealthy of the period. It was so popular that when it was no longer available, local potters attempted to imitate its colour, gloss, and characteristic shapes with varying degrees of success.

The main centres of manufacture were at La Graufesenque, Montans, and Banassac in South Gaul, then at Lezoux and Les Martres-de-Veyre in the Allier valley in Central Gaul, and at Rheinzabern and other smaller centres in East Gaul. The export market was supplied by South Gaul in the 1st century A.D. and by Central and East Gaul in the 2nd and early 3rd centuries. After this time production and markets decreased, probably because of the political unrest of the period.

After Britain was conquered by the Romans in A.D. 43 and became part of the Empire, it was a major importer of samian pottery until the 3rd century, when trade was interrupted. British production of samian ware apparently never became a viable industry and it may have been necessary to import suitable clays for local manufacture. When the supply of Gaulish samian ware dried up, British potters attempted to copy its distinctive orange-red gloss and shapes in their own products.

Almost all of the dishes and sherds of samian ware in the Royal Ontario Museum came from excavations for new buildings in what is now the City of London. Beneath it lies the Roman city of Londinium which was first settled, probably as a military base, after the conquest in A.D. 43. The earlier products of the samian factories in southern Gaul are not represented in the ROM collection. A small number of sherds have also come from such sites as Richborough, Kent, and Alchester, Oxfordshire. The collection of more than 700 pieces contains most of the common decorated and plain forms of dishes, bowls, jars, cups, and

Right: Fragments of a cup and a bowl from South Gaul, later 1st century, show differing portrayals of a griffin.

Below: Sherd of black samian ware with the head of a young satyr in appliqué technique.

fragments thereof. Chronologically it covers the period of importation into Britain and includes some of the later copies of samian ware manufactured in the 3rd and 4th centuries A.D.

About 350 name-stamps of potters are included on our pieces, but only a few of these appear on decorated examples. There are no examples of Gaulish moulds in the collection. For these reasons, tracing the origin of the ROM's decorated pieces presents a continuing challenge to scholars.

The distinctive appearance of samian ware was achieved by the materials and methods used in its manufacture. A coating or slip of illite clay in a semifluid state was applied to the unbaked dishes. This produced the high-gloss, deep orange-red surface when the dishes were fired in the kiln. Illite is a member of the mica family of minerals and is usually accompanied by iron. The plate-like particles of illite create the gloss by aligning themselves parallel to the surface, and the iron gives the deep colour when the dish is fired in a clear or oxidizing atmosphere. Excavations in Europe and at Colchester, England show that the smokeless atmosphere was obtained by conducting hot air through clay pipes in the kiln.

Without illite clay, neither the high gloss nor the deep orange-red colour of true samian ware could be achieved. The shapes could be copied more easily than the surface effect. Later attempts to imitate the gloss included careful burnishing of the vessel's surface to a polished smoothness.

Some samian ware was also produced in other colours. Pottery marbled in red and yellow gloss was made in South Gaul during the 1st century A.D., and during the 2nd century a small quantity of black samian ware was manufactured in Central Gaul. The black gloss was achieved by firing the vessels in a smoky or reducing atmosphere.

For purposes of modern study, samian ware may be divided into two major categories, plain and decorated. In 1895 Hans Dragendorff, the first scholar to systematically study Gaulish red-gloss pottery, assigned classification-numbers to the individual shapes that he knew. Nowadays, his form-numbers are preceded by "Dr." for "Dragendorff". Similarly, we refer to shapes and variations discovered by later scholars according to their names and form-numbers.

Plain forms of samian ware were thrown on the wheel, then dipped in the liquid slip and fired in the kiln. Some shapes bear a simple decoration on the rim. Dishes were produced in several uniform sizes, indicating that the potter may have been working with precise specifications. This standardization would have allowed users to replace their broken dishes with new ones of the same size.

The most common forms of decorated samian pottery were moulded bowls. To produce the bowl, the mould was attached to the potter's wheel and soft clay worked into it to form the bowl up to the edge of the decorated area. After drying sufficiently to shrink away from the mould, the bowl was removed and the rim and foot were added by hand-throwing. The bowl was then dipped into or "painted" with the thin clay slip and fired in the kiln. The texture of the clay used for the mould affected the finished product. A bowl formed in a mould made of finely textured clay has a very smooth surface, while a mould of coarser clay produced a roughened surface. After the mould was baked in the kiln, it could be used repeatedly. Since a bowl had to remain in a mould until it dried and shrank for

Left: By careful positioning of figure-stamps, the mould-maker could create decorative themes such as this hunting scene.

Below: A potter named Domitianus impressed his name-stamp into the bottom of this cup.

easy removal, a large number of moulds were required for continuous production.

The clay moulds corresponded in shape to the desired profile of the decorated area. The decoration was created by clay stamps or punches which the mould-maker pressed into the interior of the mould while it was still soft. Often he incised by hand only the subsidiary details, such as plant tendrils. The stamps used in the decoration depicted mythological figures, humans, animals and birds, and leaves and other vegetation, as well as purely ornamental motifs. Each mould-maker had a repertoire of figure-stamps to which he added by copying the stamps of his associates. Representations used in such arts as sculpture and metalwork were also imitated.

The sharing of figure-stamps among potters poses problems when we attempt to attribute unsigned decorated bowls and sherds to specific potters or workshops. Often the smaller subsidiary details evolved by each mould-maker are the most helpful in separating the work of one man from another.

Some conventions of decoration were followed in the creation of the moulds. On the carinated or bent-profiled bowls (Dr. Form 29) of the 1st century A.D., the motifs form scrolls, bands, or panels but the decoration is essentially in two zones divided by a plain narrow ridge: one on the upper vertical section and the other below the bend or carination. The potter rouletted or stippled the rim with a small toothed wheel. He often impressed his name-stamp across the centre of the interior.

On the hemispherical bowl (Dr. Form 37) of the late 1st century and on the less common straight-sided bowl (Dr. Form 30) of the 1st and 2nd centuries, a band of ovolo (egg-and-tongue pattern) or a substitute design always forms the upper border of the decoration. Below the border there may be zonally arranged motifs, continuous leafy scrolls filled with ornament, or panels of decoration divided vertically and horizontally. Mythological and human figures were often framed in circular medallions or in arcades. Some Dr. Form 37s are decorated with free-style hunting scenes.

Other methods of producing decoration were used on both plain and decorated shapes. These included barbotine (forming raised patterns by trailing a thick slip), incision to create a "cut-glass" effect, rouletting or stippling with a toothed wheel, and appliqué technique, in which separately moulded plaques were applied to the surface.

Usually the name-stamp of the potter was impressed into the centre of the interior of undecorated dishes. The presence of his name on his work could be used to check his daily output and to identify his dishes in a kiln that would be filled with several potters' products. The potter's name-stamp usually included an abbreviation of FECIT (made it), MANV (by the hand of), or OFFICINA (workshop). A stamp reading SECVNDINVSF means "Secundinus made it." In the ROM's collection, the names of more than 145 potters are recorded, many occurring in several different stamp-types. Sometimes the same name is repeated on several different shapes. Partnerships between potters have also been chronicled in their name-stamps. Some men are known to have worked at more than one factory during their careers.

Potters' name-stamps and cursive or hand-written signatures are not common on decorated shapes. Even when they do occur, they may belong to the mould-maker, the potter who formed the bowl in the mould, or perhaps a bowl-finisher. A name-

In contrast to earlier examples, the mould-made samian ware of East Gaul bears a simpler and more repetitious decoration.

stamp with very large letters sometimes appears as part of the decoration, apparently a form of advertising for the factories.

During the two and a half centuries of mould-decorated samian production, the emphasis in decorative subject-matter underwent several changes. South Gaulish potters were very skilled at creating plant motifs, as can be seen in their treatment of leafy scrolls. The potters of Central Gaul depended much more on figural decoration and achieved great variety in their representation. Later potters in East Gaul, however, were gradually reduced to a meaningless repetition of a limited number of motifs. Although the general area of manufacture and date can be determined by the shape and style of decoration, further attribution of unsigned decorated bowls and sherds to individual potters or workshops is possible only by painstaking comparison with signed moulds or bowls in collections elsewhere.

Attribution of Central and East Gaulish products relies upon distinctive details, such as the particular shape of the egg-and-tongue band, and the small ornamental details evolved by the individual mould-makers and workshops. South Gaulish decorated samian ware is harder to trace, since the potters tended to use the same figure-stamps as their associates rather than creating their own unique motifs. Sometimes different potters' names appear on the interior of bowls from the same mould.

This detective work relies on international cooperation. Museum collections in London include a great deal of samian pottery from the same sites within the old City of London as the pieces in the ROM's collection. Recently I compared some of the British Museum's holdings with our own and discovered fragments from the same bowl in both collections.

After such long and careful examination and comparison, the positive attribution of an unsigned sherd or bowl to a specific potter or workshop is very rewarding. The result of this research, which is being carried on in several countries, is to firmly establish the identities of the mould-makers as well as their individual repertoires of figure- and detail-stamps and their styles of decoration. To the archaeologist, the complexity of the samian industry with its multiplicity of names is a scholarly puzzle to be unravelled. To the Romans, however, the Gaulish factories were the skilled creators and dependable suppliers of the elegant and decorative dishes that graced their tables for almost three centuries.

Alison H. Easson was born in England in 1941. She studied Classics at the University of Alberta, Edmonton, and came to the ROM in 1962 as Curatorial Assistant in the Greek and Roman Department. She became Assistant Curator in 1968, receiving her M.A. from the University of Toronto in the same year. Her particular fields of interest are the Romano-British collection and Greek and Roman numismatics.

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